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No. 42

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Making Radio Work for You

A HANDBOOK
FOR EXTENSION AGENTS

U. S. DEPARTMENT OF AGRICULTURE
Agriculture Handbook—42 August 1952

RADIO WILL WORK FOR YOU IF YOU WILL —

Be yourself.

Just talk to people.

Keep your broadcast simple.

Use names.

Be "sold" on what you say.

Have a reason for going on the air.

Be "down to earth."

THINK OF RADIO as another extension teaching tool. Use it along with meetings, farm visits, circular letters, local press stories, bulletins, and demonstrations.

USE RADIO to build interest, get out news, make announcements, and present useful and needed information. Radio reaches more people quicker than any other means at your disposal.

TALK TO YOUR AUDIENCE as you would if you were meeting people on the street. Your radio programs are special feature programs. They appeal to people with special interests. Your audience is made up of people just like those who come into your office every day or call you on the telephone about their farming or homemaking problems.

GIVE YOUR LISTENERS INFORMATION in a way that will attract their attention and hold their interest.

RING THE BELL by using people's daily questions as guides for planning your broadcasts.

Look on the inside back cover for a guide to what this handbook contains.

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Making Radio Work for You

A HANDBOOK FOR EXTENSION AGENTS

This handbook is designed to help you use radio. It brings together some ideas on planning and preparing broadcasts so that you can reach many people in a hurry and with little effort.

PROGRAM BUILDING

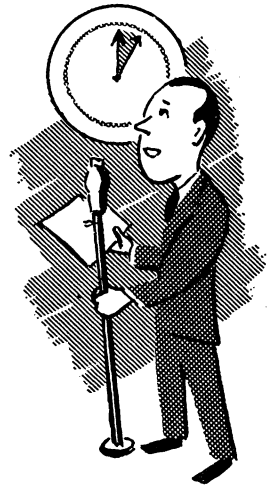
Radio stations usually divide their time into 15-minute segments. Fifteen minutes probably is long enough for your program. However, some farm-and-home shows are half an hour long. These usually include music or other features and take more preparation, production, and showmanship. Some agents have a 10-minute program precede or follow a 5-minute general news round-up. A few have only 5 or 6 minutes. Whatever the length of your program, you can use showmanship; that is, make your program more interesting.

As first choice for a farm program, try to get station time during the noon hour. Breakfast time would be a good second choice. Shows for homemakers are effective during midmorning or afternoon hours. Saturday is a good day for 4-H programs because it avoids school hours.

Using Time Effectively

How to use the time you get depends on the amount of time available and the subjects and persons you wish to include. To *attract and hold your listeners* you will want to give them variety in your program. You get variety by including several different subjects, by presenting your program segments in different ways, and by keeping each segment short.

One subject might be handled as a straight talk, another by the interview method, and still another as news. An experienced farm-and-home broadcaster will limit a straight talk on a single subject to no more than 5 minutes.



An interview, conversation, or two-way discussion will hold interest longer, say 8 to 10 minutes. Keep away from a straight talk on one subject for your entire program.

Your program can be made up of—

An attention-getting opening. This is a must.

Local, State, and national agricultural news.

A calendar of county events. The "why" of a meeting is just as important as the "what" on the agenda.

Features involving timely subject matter such as farm-and-home experiences, research results, and other information.

Market reports and weather data.

Questions and answers, bulletin offers, and other filler or cushion material.

A friendly closing.

Theme music for open and close. This makes a good time-cushion.

A practical format consists of—

A good opening that "grabs" attention.

Four minutes for "a swing around the county,"—a chatty report on what farmers are doing and thinking about.

Three minutes for "the farm calendar."

Announce coming events such as meetings, field days, and demonstrations. Tell where, when, and who will be there, and why people should attend.

Five minutes for the feature. This is the time for subject matter. Interview a farmer, farm woman, or visiting specialist.

Two minutes for reminding the audience of meetings, answering a question or two, or summing up the important points brought out earlier in the program.

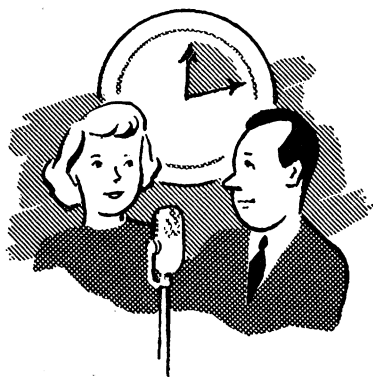
A friendly closing.

The segments could be presented as—
Straight talks.

An interview or conversation in the studio with a farmer, homemaker, 4-H'er, an agricultural specialist, a processor, or others.

A tape-recorded interview. (See *The Tape Recorder*, p. 18.)

A round-table discussion, either studio or recorded at a meeting. This is best as a longer feature of at least 15 minutes.



Tape or platter recordings from outside your local area.

You may not want to use the same format on each broadcast. Use what is available. Build your broadcast with the size and shape of the "bricks" at hand.

Segments

Here are some suggestions for interesting segments that might be used to build one or more complete radio broadcasts:

1. An interview or conversation with a farmer, homemaker, or 4-H Club member, which could be either live or tape recorded. Their experiences in their own words can be very convincing in "selling" an idea. Sometimes, you may be able to tell the story better yourself.

2. Straight subject-matter talks are all right, but keep them short and down-to-earth. Announcements of meetings are needed. Then in a later program report what happened. This gives you a good excuse for mentioning the subject matter discussed at the meeting.

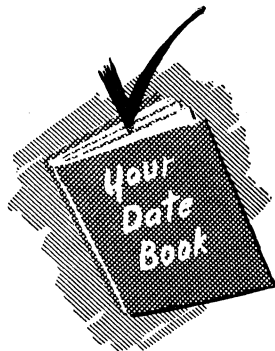
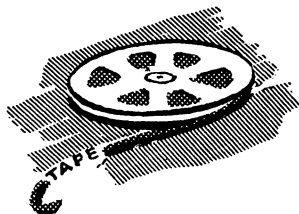
3. Tape recordings that you can get from your State extension radio editor will balance your program. These may be introduced and followed by some tie-in with local conditions or activities.

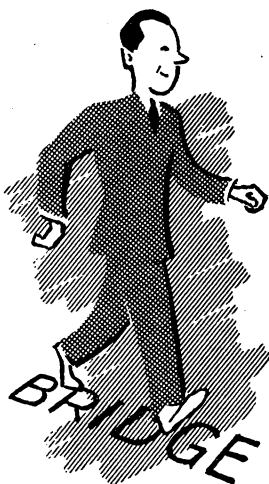
4. Reports on farm visits made and answers to requests for information are good. Your date book will suggest many other ideas. Be sure when you use local names that the topic or idea discussed is positive, that the treatment is not critical of the person, and that the person won't mind being mentioned. Using names is largely a matter of good taste and good judgment.

5. Local farm news makes good program material. State and national farm news is important if it has a bearing on your local problems. Be sure to give the local application if you want the story to mean more to the people in your county.

6. Offers of bulletins that have just arrived, or that tie in with the subject matter discussed, or that are of timely interest, are not only good, short filler material, but also call for action on the part of your listeners.

7. Some county agents give market and weather reports. Others prefer to have station personnel read market reports and weather forecasts, just before or just after the





extension program. This leaves more time for extension information. Station personnel probably will welcome your suggestions on what commodities to include in a local market report.

Putting These Segments Together

Have a strong opening that makes people want to listen. Maybe you will want to write it out, or at least have it well outlined. It can include a quick preview of the program.

Use good transitions between segments. It is hard for the listener to follow abrupt changes. He needs a mental bridge to cross from one subject to another. At the end of one subject, a statement like this will help the listener: "So much for chicken feeding. Now let's turn to a topic that will interest all you folks who have lawns."

Bringing the program to a close can be easy if several short filler items are at hand to help you come out on time. It is discouraging to station announcers if you run short of material too often. But it is worse to keep on talking after your time is up.

The actual close should be strong and friendly, but not hurried. Writing it out and timing it beforehand will help you start to wind up your program on time.

Personality Counts

The local people know you and your personality. Let your personality shine through your program with personal touches, references, and human-interest angles. Being yourself helps to build your program.



PROGRAM MATERIAL AND SCOPE

Some Sources of Radio Program Ideas

In general you have five main sources of radio-program ideas:

1. Events.
2. Week's activities.
3. Timely problems and subject matter.
4. Experiences of people.
5. Weather and markets.

EVENTS

In reporting State and county meetings, tours, field days, rallies, and dinners, you will want to—

Call attention to them before they happen.

Report on them after they happen, bringing out the facts presented.

YOUR WEEK'S ACTIVITIES

Probably most everything you did during the week provides an idea for radio use. Whom did you visit? What were his problems? Was he doing a good job? Who wrote in this week, and what questions did they ask? Who stopped in to see you; what about? What did you observe during your travels about the county?

TIMELY PROBLEMS AND SUBJECT MATTER

What is the single most important problem facing farmers in your county this week? Why is it a problem, and what can be done about it? What is the second most important problem; the third? What will be happening on farms next week that farmers need good, reliable information on?

EXPERIENCES OF PEOPLE

Who is doing the best job in your county on soil building? On dairy feeding? On swine sanitation? On farm records? What are they doing that makes them successful farmers? Telling of the experiences of people and using names, if possible, is one of the best ways to "sell" good practices.

WEATHER AND MARKETS

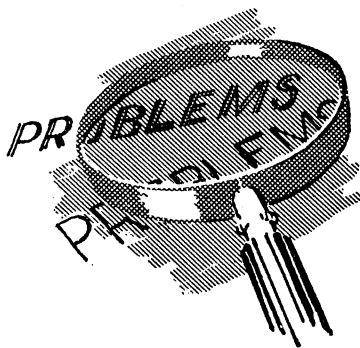
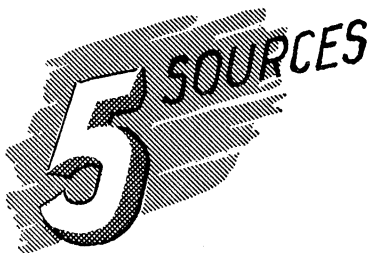
Sometimes overlooked, reports on weather conditions and market trends often suggest excellent program ideas. How do the facts affect local people?

Where Else Do You Find Program Ideas?

Talk with people. Their personal farming and homemaking experiences, interests, ideas, and problems are grist for your mill.

Read newspapers, magazines, and source material such as extension and other agricultural bulletins. Learn what is new. Look for real-life stories that will illustrate ideas that you have in mind. Keep a folder of materials that will suggest ideas:

Clipped news items, bulletins and circulars, announcements of special events, family



stories, questions you receive, promotional materials, special circular letters.

Keep alert to local happenings. Observe State and national news and the ways in which such news is significant to your community. Local needs and local names are always good copy.

Make use, too, of—

State editorial services.

Outlines of news developments.

Results of research.

Tape recordings of parts of specialists' talks.

News notes.

Information on State farm and home events.



Tips That Pay Dividends

Get ready for your program well ahead of broadcast time.

Each day, or several times a day, jot down things you want to touch on: Meetings, conditions in your county, new projects, timely tips, subject matter.

A telephone inquiry or a letter may suggest a radio topic or item.

Put these suggestions in your "little black book" or in a separate radio folder. As broadcast time approaches, sort out what you will need for the time allotted.

Write a script if you want to, but try doing your programs from notes only.

Call on people in your county or neighboring county who represent the United States Department of Agriculture and State agricultural agencies.

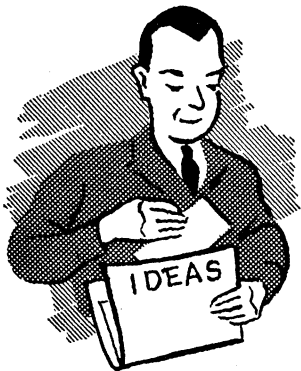
Combined Farm and Home Programs

Broadcasting to the entire family generally is more effective than trying to reach just one member of it.

In most States the county agent and the home demonstration agent are in the same office and carry out a unified extension program. Joint radio programs will help to show that Extension is trying to help the family as a unit—both adults and young people.

Here are some ways of combining farm and home radio programs:

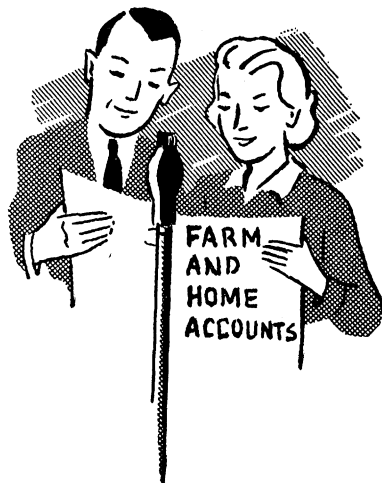
Having a farm-and-home program with home economics on one day and agriculture



on another, but with the same opening and closing announcements.

Having the county agent and home agent share time on a 15-minute program.

Having the county agent and the home agent work out some programs together on subjects that lend themselves to the work of both, such as gardening, food preservation, ornamentals, interior decoration, house remodeling, farm-and-home accounts, poultry, and many others in which both man and wife and probably the young people are jointly interested.



What To Do About 4-H Radio

You can use 4-H features on the air either as a part of your farm and home program, or as a separate program. An appealing title such as "4-H Club of the Air" will attract attention. Most everyone is interested in youth, particularly their accomplishments. You want to build community adult interest in club work as well as member interest. Radio is an excellent way to stimulate urban as well as rural interest in 4-H Club work. You also have an opportunity to feature and recognize volunteer leaders. Let them tell their story, too. And get the parents "into the act" now and then.

Remember, boys and girls who learn by doing have a story to tell. So, (1) you tell what they did and (2) have them tell how they did it and what they learned. Tell the stories of other activities besides project accomplishments. And remember, winners are not the only ones with good stories.

Build your program around club members and their activities.

Give your listeners variety; it will hold the attention of youngsters better.

Try a 2- or 3-minute 4-H bulletin board, with news from several clubs.

Weave a theme and motto into your program: "Yes, today we'll hear from the boys and girls who are working together for world understanding," or "Now for an informal chat with the rural young folks whose motto is To Make the Best Better."

A segment of your program might be a 4-H quiz, using contestants from either two local clubs or clubs of two counties, with you serving as quizmaster.



There are many interesting stories behind 4-H projects, but tell them as stories and not as though you were quoting the record book. However, sometimes the material written by members for their record books makes excellent human-interest program material.

4-H programs belong on the air when the young folks can listen. Many agents and other farm broadcasters prefer Saturday for special 4-H broadcasts.

For Nonfarm Listeners

Many potential listeners do not live on farms. Some of these folks are interested in farming and rural life and will be in your audience. For others you may see an opportunity to develop special programs in such fields as gardening and consumer education.

THE BROADCAST

Have a clear idea of what you are going to include.

If you have a 15-minute program, decide how much of it to give to such items as—

Local news.

Weather.

Markets.

Features.

Announcements.

Other items.

Then follow your schedule.

Don't spend too much time on any one item. Make them all short and snappy. Interest a lot of folks in each broadcast.

Speak Naturally

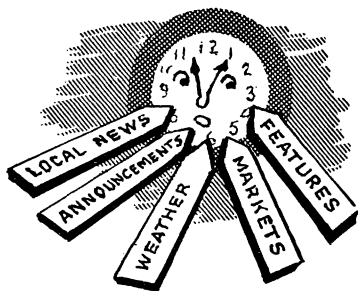
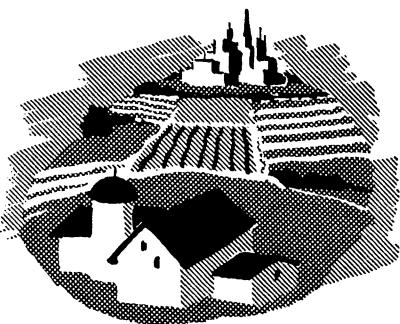
Don't spend any time worrying about your voice.

Talk as you do when you visit a farm family.

Don't try to imitate the "big time" professionals.

Of course, you will want to mind your "mike" manners a bit. Turn aside from the mike if you have to cough or clear your throat; try to avoid noisy breathing. But otherwise your ordinary style at an easy-to-listen-to rate will be all right.

Put a smile in your voice and talk with pleasant enthusiasm.



Rehearse

So that you will be sure of what you are going to do and how long each part will take, rehearse well before the broadcast. This will enable you to talk with meaning, rather than just say words, and thereby give you confidence. Rehearse both script and "ad-lib" programs with your guests. Rehearsing helps to get segments timed properly; you know where you are.



Cues for Better Interviews

Good radio interviews and conversations are planned that way. A good job of interviewing will almost always guarantee a good interview. In other words, the interviewer has more responsibility than the interviewee.

Here are some things you can do:

Talk over the broadcast with the person you are going to interview. Explain the reason for having him on the show. What did he do? How did he do it?

Tell him what you are going to ask him. Try out your questions before going on the air.

Keep your questions short. Listeners want to hear your guest.

Introduce your guest. Tell his relationship to the program. Do it quickly.

The Questions

Ask the kind of questions that begin with "How, What, When, Where, Who, or Why." This is the first step in answer control. Questions that begin with these "W" words will prevent your guest from giving a "Yes" or "No" answer.

Don't ask the kind of questions that you are naturally expected to know the answer to; for example, "What kind of pasture mixture does the college recommend for your place?"

Whatever you do, don't state a fact and then back up a question to it; that is, "You do live on a farm, don't you?" Such a question not only places you in a position of trying to think for your guest, but paves the way for an undesirable "Yes" or "No" reply. Questions that start with "Tell us about" give little or no direction to the interview. The "How" and



"What" questions pin down the topic.

Watch for the "How many" questions. Usually you will get only a number for an answer.

Keep your interviewee mentally with his or her interest—on his farm or in her home.

Ask what he has done; where, how, and why he did it; and what the results were.

Stress the pronouns "you" and "your" in your questions.

Make a special effort to show your interviewee that you are interested in what he has to say. Look at him while he is saying it. Use his name occasionally for the benefit of those who tuned in late. Be a good listener.

You don't always need to ask questions. You can make leading statements that will encourage your guest to add comments that will supplement what you say. You can make statements of your own to back up what he says. Keep in mind the idea that you are having an informal chat.

Usually, ad-lib interviews are best. Jot down some notes about your questions, if you wish. They will help you to get the major points of the interview on the air. Write out a short opening and closing. In that way you will introduce your guest quickly and bring the interview to an end quickly and on time.

Finally—

Keep your guest on familiar ground.

Don't surprise him.

Control your questions.

Be a good listener yourself.

And remember—

Good interviewers make good interviews.

The best radio interviews are really conversations.

LET FOLKS KNOW ABOUT THE PROGRAM

Even the best radio program needs promotion.

Good promotion will build your audience quicker than if your program goes on the air unheralded. The more listeners who can be attracted to your program early in the series, the greater your chances for success.

There are many ways to promote your program. Use as many as you can.

1. The simplest and easiest is to tell people by word of mouth. Just plain "tell 'em" either

✓
HOW?

What

Why?

When?

WHERE?

Who?

✗
HOW

MANY?



on the street corner, at your office, at a meeting, or most anywhere.

2. Meetings provide an opportunity for promotion. You can always make brief announcements. When you can, play back recordings. They are sure to arouse interest in your program.

3. A simple poster (letter size, black and white)—for display at your meetings, in the windows of general and farm-implement stores, or in grain elevators—is an excellent way to advertise your radio show.

4. Circular letters are something you use all the time. Why not use your regular letters to promote your radio program?

5. Ask your station manager to make spot announcements about your program. These can be station breaks, 30-second, or 1-minute announcements. They are best if they include the feature to be heard on the individual broadcast.

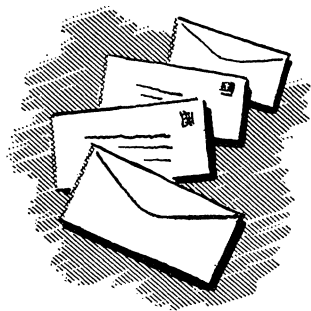
6. Newspaper promotion is very effective, but is frequently delicate to handle. A mention of your program in an advertisement of your station on the radio page of the daily newspaper is always good. When the editor is agreeable, free newspaper promotion is possible. Your personal column can always publicize your program. On occasion, a news story on certain top programs will be used by daily and weekly editors. Also, a good photograph of an actual program in progress will often be used by newspapers.

7. A specially prepared slide can be made to give the details about your program. Include it occasionally in slide talks.

8. If your station manager or program director is interested in your program he can do a great deal to promote it. Invite him to extension meetings. Introduce him. Let him get acquainted with your audience. Let him know by letter or visit when you get evidence of listener response, such as a big request for some bulletin you offered. Let him see some of your "fan" mail.

9. County fairs and shows offer an opportunity to acquaint many rural folks with your radio program. Arrange with your station to broadcast directly or by tape recording from such events. An exhibit or booth could be made to promote your program.

10. Local business can be of help to you in promoting your program.



FIND OUT WHO IS LISTENING



How can you be sure you are being heard? Most county workers want to know the answer to this question. There are three ways to tell:

From surveys.

From mail.

From people by word of mouth.

Surveys are usually a gage of audience in the city. Ask at your local station whether it has any commercial surveys that will give you an indication of your audience. Commercial surveys are available at most stations, but don't pinpoint the audience for any particular program. Your State extension office may supply you with survey material that you can apply to your program.

Fan mail from your broadcasts usually doesn't come in huge volume. Most folks who listen don't write very often.

Bulletin offers sometimes help to check your audience if the material is timely and needed. In fact, wherever you can, offer a bulletin, instruction sheet, plan, or other material that gives more complete information about the thing you are talking about. But don't depend on the mail from such offers for an accurate audience measure unless the test is scientifically planned.

People who tell you that they hear your program represent a much larger audience. A few hands held up at a meeting are an indication of a high proportion of the available listeners.

The main thing to remember is that in each broadcast, you are reaching many more people than ever come to a single meeting, and you are reaching some people who never come to meetings.



PRESENTING SUBJECT MATTER

Unfortunately, on radio, we usually read subject matter. And it sounds that way.

People.—In putting "how-to-do-it" material on radio, we often stop talking about people and start talking about things. Remember that what is done *with things* is done *by people*. On radio, we have to say who these people are who work with the things we talk about.

Action verbs.—Dead verbs creep into a broadcast when we leave people out. From “John Smith milked a cow,” we get into “a process of milking is used.” Or we may move from “Mrs. Smith painted the wall,” to “after applying the paint.” Use plain, direct action verbs. The other kind will kill your show quicker than a dead microphone.

Simple words.—The main thing in presenting subject matter is using simple words. “Marginal production” means simply “breaking even.” “Efficient production” means “doing a good job of farming.” “Nutritious” means “good for you.” Use words that folks will understand quickly.

Pictures.—Complicated statistics won’t mean anything to a radio audience. Either round figures off or, better yet, make pictures of them. Say it this way: “We raised enough broilers in this State last year to give everybody in New York City a drumstick in each hand every day for a week.”



Localizing

When you prepare a feature ask yourself—

What is the situation or problem?

Why is it a problem?

What does the problem mean to local people?

What can be done to solve the problem?

What results can we expect?

What can local people do about it?

What examples can I use?

How am I going to get into the topic? Do this the easiest way, such as, “Today, I’d like to tell you how Blank County farmers topped the State in seeding new pastures this year.”

To localize a State release ask yourself—

How this applies here?

Are we doing anything of this kind in the county?

Is it needed here?

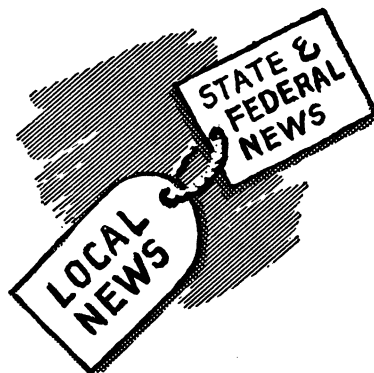
No State release can be really effective unless it is localized.

Musts:

Local names.

Local places.

At the same time, farm people want to know about State-wide, national, and international developments that affect them directly or indirectly.



HELP FOR THE "AD-LIBBER"

The three cards shown here, lettered A, B, and C, carry an outline for a 10-minute program. The outline was jotted down by the county agent during a visit to John Bishop's farm. Then the agent and Bishop talked the outline over to get an idea of time. Such an outline could serve the agent for a studio program or for an on-the-farm recording.

Actual emphasis is placed on one item—the control of internal parasites—with supporting facts arranged in a general, over-all way. And ample provision is made for proper repetition—a prime requisite for any program dealing with specific farm and home practices.

IF YOU MUST WRITE A SCRIPT

Until you get used to talking by the clock and start using outlines, you may want to prepare a script.

Remember, you are writing for the ear, not the eye. Your listener cannot turn back the page to catch something he missed. You are also writing for your neighbor, so—

Develop one or two ideas in one segment. Develop them slowly and spread the information throughout the broadcast. You are writing for a listener who cannot stop you to ask questions or to request a repetition of what you have already said.

To make a point clear, state it plainly in your introduction, then enlarge upon it, and, finally, summarize it in your conclusion.

Write as you *talk*; think of how your writing *sounds*. Talk it aloud before you go to the studio. This will help to avoid word combinations that may read well but are difficult to speak (seeing sea shells on the seashore).

You will "run out of gas" on those long sentences, and those jawbreaker words are like road blocks. Mix short- and medium-length sentences for variety, but never use long ones.

Punctuate your scripts in such a way that they are easy to read. Punctuate or use slanting lines to indicate phrasing or points where you should catch your breath. Usually, experienced radio persons underline the words that they intend to emphasize when speak-

County Flock Improvement Association

(A)

John Bishop
Eagle Township

1. Place in Assn.
 - A. Length of Participation
 - B. Direct Benefits
 - (1) Other Helps
2. Refer to mention of parasite control
 - A. Timeliness - Need
 - B. Internal now--
external later

3. Association's parasite control campaign

(B)

- A. Number of farms
being reached
- B. Barn cards
 - (1). Available at office
- C. Flock Management
Bulletin
4. Card Facts
 - A. Phenothiazine
 - (1). Drench
 - (2). Pellets
 - (3). Capsules

ing. For example: "But you do want to arrange the small flowers / so they won't be overshadowed by the large ones."

Type scripts on soft, dull-finish paper, not on bond or onionskin which rattles in the mike. Mimeograph paper is good. Double space. Don't break a word or sentence at the bottom of the page. Use only one side of the paper. Keep pages separate, not clipped or stapled together. Type the lines not over 5 inches long for easier talking.

Time your script. Talk it aloud and time it accurately. For a 15-minute program, you will probably be told to take no more than 14 minutes.

Sample Dialog

This sample dialog between an agricultural agent and a home agent with station announcer is given to illustrate some techniques of farm and home broadcasting:

Station Announcer: Well, so much for the farm side. Now let's step into the house, so to speak, and ask Home Demonstration Agent Ruth Smith what she has for us on the home side. Miss Smith, are you taking us into the kitchen today--or shall we sit in the living room and visit?

Home Demonstration Agent: The kitchen, Jim. Delighted to have you come into the kitchen. Bill Henry (county agent) and I will compare notes on what to eat for dinner.

County Agent: You mean, Ruth, you'll try to sell me on a vegetable plate.

HDA: Try to? Didn't I succeed on the way over from the office?

CA: You made it sound very good.

HDA: Still a little on the doubtful side. . . .

CA: The proof of the pudding, you know

HDA: . . . is in the eating. Correct. I grant you, Bill, a vegetable plate has to look good, taste good, and be substantial enough to keep you from being hungry as a bear before the next meal.

5. Bishop's own program (C)
A. Drench
(1). Proportions
(2). Cooperative use of syringe
(3). Method
B. Pheno-salt follow up
C. Results
6. Repeats on
A. Cards and bulletins
B. Reason for treatment now
C. Flock Improvement Assn
D. John Bishop Eagle Township
close

ANNOUNCER'S INTRODUCTIONS

INFORMAL INTRODUCTION OF SPEAKERS

UNDERLINE FOR EMPHASIS

INTERRUPTED SPEECH TO AID CONVERSATIONAL TREATMENT

CONTRACTION

CA: You're right.

HDA: And when the cook sets before you a beautiful vegetable plate--all orange, green, white, and golden brown, with maybe a dash of red--don't you forget she's really worked on it.

**EFFECTIVE USE
OF INCOMPLETE
SENTENCE**

CA: Worked on it harder than if she'd got a meat and vegetable dinner?

HDA: Very likely. It takes more imagination to fix up a good vegetable plate and more thought about food values, and flavor, and color, so you pick vegetables that go together well. . . . And remember to include eggs or some cheese.

**INTERVIEWER
BRINGS OUT
SOME INFORMATION
HIMSELF**

CA: Talking about what vegetables to serve, you know, don't you, that cabbage . . . southern cabbage . . . is still abundant?

**EMPHASIS
THROUGH
REPETITION OF
"CABBAGE"**

HDA: Fine. Shall we plan a vegetable plate around cabbage?

CA: O.K. First, place a large, green cabbage head in the center.

**COMPLETE
VEGETABLE-
PLATE IDEA**

HDA: Could be. Or we might have scalloped tomatoes as one of the vegetables and let grated horseradish or mustard be the relish. And there it is, Bill, a vegetable plate, early Spring model.

CA: Not bad, not bad at all.

**SUBJECT-
MATTER
TRANSITION**

HDA: Oh, Oh! The hot bread . . . I almost forgot. What kind would you like? Hot biscuits, corn bread . . . soya muffins?

**OFFER MADE
INDIRECTLY
BY TALKING
TO HDA**

CA: Well . . . those soya muffins sound mighty good. They'd top off the dinner. And there's a leaflet on soya. Folks can get a copy by writing or calling the county extension office here in Hales Corners. They should ask for . . .

HDA: . . . Cooking With Soya Flour and Grits.

CA: Ruth, anything to offer on vegetable plates?

HDA: Lots of recipes for vegetables to assemble on the plates--root

vegetables, green vegetables. Yes, we have those recipes put up in leaflet form all ready to slide into a letter-size envelope.

CA: Farm and home friends, that's three leaflets we have to offer you today. Cooking With Soya Flour and Grits . . . Green-Vegetable Recipes . . . and Root-Vegetable Recipes. All three are available from your county extension office here in Hales Corners.

HDA: And that's the home side of the story for you today.

REPETITION OF
BULLETIN
OFFER DIRECT
TO AUDIENCE

Sample Straight Talk

This sample straight talk is given to illustrate techniques:

Station Announcer: Here's our old friend County Agent Charlie Furrow with another of his regular visits about farming in Blank County. Morning, Charlie, what's the good word today?

INFORMAL
INTRODUCTION

Agent: Good morning to you, Joe Mikestand. And howdy, neighbors. What I want to talk with you about today is something that's mighty important to all Blank County farmers, especially dairymen. . . . But something that we don't think about lots of times. . . . Just plain hay.

"YOU AND I"

Of course, you folks know that a cow has to burn up a lot of roughage to make good milk, and you know roughage is the cheapest way to get high milk production. . . . Especially when that roughage is good quality and home-grown.

INCOMPLETE
SENTENCES

You see, when I said I was going to talk about just plain hay, well, maybe I was a little off base. Because I really mean, fancy hay. By fancy hay I mean hay that's got plenty of protein in it. And I mean good, green hay. In the case of alfalfa, it's hay that has plenty of leaves. Hay that's good and green

COMMON
COLORFUL EX-
PRESSION

INTEREST-
BUILDER
SHORT
SENTENCES

**EMPHASIS BY
REPETITION**

has more vitamin A. And that's what makes good, rich milk. Most of the vitamin A is in the leaves. That's why you want leafy hay.

Well, the question you're probably asking right here is this . . . How do I get that fancy hay? Maybe I can get at the answer by asking you a question. . . . Have you started to cut your hay yet?

**LOCAL
ILLUSTRATION**

Well, Jake Contour has. You know Jake. . . . He lives out 10 miles east of Square Corners. Jake's got a pretty good herd of cows. Must have, because his herd is always among the top herds in the Dairy Herd-Improvement Association records. Well, Jake was cutting alfalfa yesterday when I was out his way.

CONTRACTION

Lots of folks would think it was too early to cut. But if you'd see the good green color of that alfalfa, and notice how the leaves hang on, you'd agree with me . . . it'll make mighty good cow feed this winter. That alfalfa that Jake was cutting was between one-tenth and one-quarter in bloom.

**TRANSITION TO
NEW SUBJECT**

Well, I guess that's enough about hay for this morning . . . but speaking of hay and high quality milk . . . reminds me, the care of the milk itself . . .

THE TAPE RECORDER— RADIO'S MAN FRIDAY

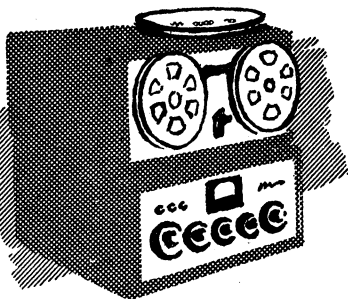
Every county extension broadcaster should have a portable tape recorder. Virtually every radio station is equipped with tape recording and play-back facilities. Magnetic tape recording is today's accepted recording medium. It has almost completely replaced other recording devices for county extension use.

With a portable tape recorder you can—

Get on-the-spot farm or home recordings that you cannot otherwise bring into the radio studio.

Record specialists and others who are in your county, for later broadcast.

Put together special programs, with the aid of the tape-splicing technique.



Record programs for times when you will be out of town, or for an early-morning program.

Improve your own broadcasts, by listening to yourself.

Use the recorder for nonradio purposes such as training judging and demonstration teams and recording speeches for permanent record.

Use the recording tape over and over, making the cost of operation very low.

Warning!

Don't be like the county agent who said he had to rush home from an extension meeting to tape-record his radio broadcast for the next day.

Get the recording at the meeting.

Carry your tape recorder with you.

Be a tape-recording opportunist—

On the farm.

At the market.

In a home.

Wherever you find a story.



Before You Buy a Tape Recorder

Discuss buying a tape recorder with the folks at your radio station. It is useless to buy a recorder unless the station will use your recordings. After giving you their advice, station personnel probably will have a better attitude toward the recordings you make. Your station may buy an inexpensive recorder for you to use or lend you one. Your State extension radio specialist may have some arrangement whereby he can help you to obtain a recorder at a discount. Also, ask your specialist for his recommendations.

What To Consider in Buying a Recorder

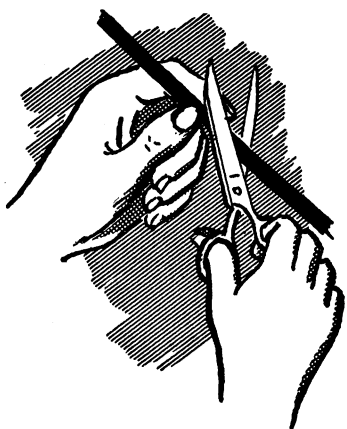
Tape speeds.—You can get recorders with the following tape speeds: 15, $7\frac{1}{2}$, and $3\frac{3}{4}$ inches per second. Some recorders have facilities for operating at more than one tape speed. Probably your station has equipment that operates at $7\frac{1}{2}$ inches per second, but check this.

The 15-inch per second speed is high fidelity, and usually available only on expensive machines. The $3\frac{3}{4}$ inches per second speed is



generally for home use at present, and gives recordings of too low quality to be acceptable for radio stations.

Furthermore, stations generally don't have equipment for playing recordings at the slow speed. The table on this page gives different tape speeds, sizes of reels, and lengths of recording time.



Single or Dual Track?

Some machines have a dual-track recording head. This gives twice the recording time on each tape. Other recorders use the entire width of the tape to record a single track. A few recorders can be converted from single to dual track, or vice versa. Whether to buy a single- or dual-track recorder depends on the advice of your station and your State radio specialist. You will have fewer mix-ups with programs on the tapes if your recorder and that of the radio station have the same kind of track. Avoid mix-ups by separating tapes that have been broadcast and tapes that have not. Ask your radio specialist for other tips. A single-track recording system is preferable.

Recording Tape

You will buy the same kind of recording tape for the single-track recorder as for the dual-track. You can get either paper-base or plastic-base tapes. Some recorders can use either, some only the plastic-base tape. The

Recording time for various tape speeds and reel sizes

Recording speed— inches per second	Track	Total recording time		
		Reel size, 3 inches; length, 150 feet	Reel size, 5 inches; length, 600 feet	Reel size, 7 inches; length, 1,200 feet
3 $\frac{3}{4}$	{ Single.....	7 $\frac{1}{2}$ min.	30 minutes	1 hour
	{ Dual.....	15 do.	1 hour	2 hours
7 $\frac{1}{2}$	{ Single.....	3 $\frac{3}{4}$ do.	15 minutes	30 minutes
	{ Dual.....	7 $\frac{1}{2}$ do.	30 do.	1 hour
15.....	{ Single.....	1 $\frac{7}{8}$ do.	7 $\frac{1}{2}$ do.	15 Do.
	{ Dual.....	3 $\frac{3}{4}$ do.	15 do.	30 Do.

trend is toward the plastic base. If you do much splicing, use regular splicing tape.

Accessories

A *mike cord extension* of 15 to 20 feet will give you more freedom in making some recordings. Your dealer or radio-station engineer can assemble this for you. He knows how much mike cord your recorder will allow.

All the *editing equipment* you will need is a pair of scissors and a roll of splicing tape, which you can get at the place where you buy your recording tape. This is one of the advantages of magnetic tape recording. You can edit the tape after it is made, somewhat in the same manner that you would a "movie" film, except that it is easier. You may want to take out unwanted sections of tape, or join two different tapes together into a single program. Editing instructions usually come with recording tape. A roll of splicing tape is handy. If you break a tape during recording or want to splice after editing, simply stick the two ends together with the splicing tape.

Some extension agents like to use *headphones* so that they can monitor a recording as it is being made. Most recorders have an outlet jack for headphones of the proper type.

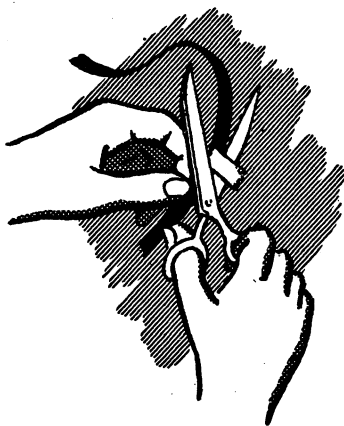
A few county agents use a *converter* for changing the power from a 6-volt car battery, into 110 volts alternating current in order to operate the recorder in the field, where regular 110-volt service is not available. Ask your dealer, extension radio specialist, or radio-station engineer for prices and specifications.

Recorder Care and Operation

Your recorder is a delicate instrument. The best way to transport it is on the seat of your car, not in the trunk or on the floor.

When the recording heads and capstans of the recorder get dirty they give poor recordings. Clean them frequently with carbon tetrachloride and a soft cloth, but be sure that the carbon tetrachloride has completely evaporated and that the surfaces are wiped with a soft cloth before you use the recorder, otherwise you may ruin the tape.

Store tapes where they will be neither too dry nor too moist. Excessive heat is bad for



them. After a tape has been stored for long periods, it is well to rewind the tape once before you use it.

When making recordings, *be sure that the volume is not too high.* When a tape is "over-recorded," it may be distorted and you may have trouble erasing that recording when you get ready to put the next one on.

Some recording heads occasionally need adjustment. Since you will be working mainly with one station, get that station to keep your equipment alined with its own.

Read the instruction book carefully and follow its directions. For additional information on how to operate your recorder, and the different uses for it, consult your dealer, your radio-station personnel, or your extension radio editor.

GET TO KNOW THE RFD

Working With the RFD

Many radio stations have full-time radio farm directors (RFD's). Usually they are on the air at least once a day with professionally produced farm and home shows. Many RFD's have been county agents, teachers of vocational agriculture, representatives of agencies of the United States Department of Agriculture, or otherwise connected with public agencies.

If you are within the listening area of a station with an RFD, you are missing a bet if you are not working with him. You don't necessarily have to appear on his program. The main thing is to get acquainted with that station farm director. He is just like a farm reporter on a newspaper or farm magazine. He is looking for news and information. So you can do a real service to farmers and the RFD's as well as to yourself, if you will keep these programs in mind. When a farmer has achieved some success, or a 4-H Club has done something noteworthy, or the farmers in your county are working on some particular project, let the RFD know about it.

Let him handle the story. He may want to tell it himself. He may want to go out to the farm and tape-record it. He may ask you to bring the farm people into the station for a broadcast. He may want you to take part in



the broadcast. Let him take the initiative. He knows his business. But he will appreciate getting tactful suggestions and comments.

Whenever you have a chance to give him a pat on the back, write it in a letter and send a carbon copy to his station manager.

Occasionally ask the RFD to help you by acting as toastmaster or otherwise taking part in meetings. It helps him to promote his programs and he will appreciate it.

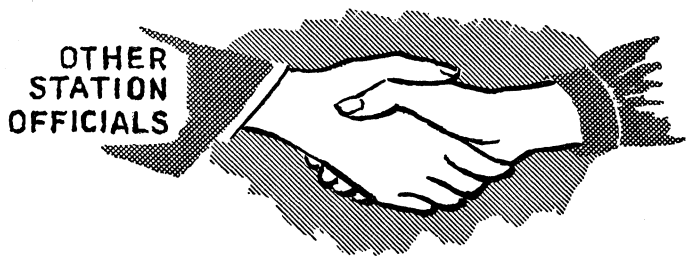
You will find that the RFD's are good men to work with. You will find that they know their farming as well as radio. They are conscientious. They are trying to be of service to farm families just as you are. Time spent working with them is time well spent.

RFD programs don't compete with your program. Both have a place in serving farm families. Get the habit of sending a weekly report to the RFD's serving your territory.



Where There Is No RFD

It is always good business, but particularly where there is no RFD, to get acquainted with station officials. Let them know what you do, what is going on, how local agriculture is progressing, and explain local applications of general agricultural programs. Tell them what rural people say and think. Frequent visits with station officials pay dividends.



COMMERCIAL SPONSORSHIP

Policies concerning participation on commercially sponsored programs differ among States. You will want to know and follow the policy of your State agricultural extension service.

Nationally, the Department of Agriculture still looks to stations and networks for sustaining time in which to present necessary public information. However, the Department

may agree to use time on sponsored programs under approved conditions, but in so doing it deals only with the station or network and holds the station or network responsible for all advertising content and treatment, as well as for all relations with the sponsor.

A good rule of thumb would be this: *No one sponsors the extension worker.* You appear as a guest, or time is made available to you.

If you appear on a sponsored program—

Have an understanding with the station that you are free to present information without influence of sponsor.

Do not permit a commercial within your presentation.

Do not recommend the sponsor's product directly or indirectly.

Avoid putting a guest in the position of endorsing the sponsor's product.

See that music, station break, or a non-commercial item separates your part of the program from all commercial announcements.

Do not appear on any program that, because of product or content, would embarrass the State college or United States Department of Agriculture, or yourself as a servant of all the people in your county.

Check with your director of extension before agreeing to appear on the sponsored program.

Remember, radio will work for you if you will—

Be yourself.

Just talk to people.

Keep your broadcast simple.

Use names.

Be "sold" on what you say.

Have a good reason for going on the air.

Be "down-to-earth."



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The Cooperative Extension Service and the Office of Information of the United States Department of Agriculture, the Radio Committee of the American Association of Agricultural College Editors, and a number of State extension service and radio-station farm broadcasters collaborated in the preparation of this handbook.